

**Cover –
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Chiara

Created and written (lyrics, melody) by **Claudia Corrieri**

Harmonization by **Jonathan Hart Makwaia**

Transcribed by **Adam Coombs**

A special thank you to Jonathan Hart Makwaia and Dr. Mary C Bitel. As well as Terry Knickerbocker, Jon Harper, Stuart Daly, and Adam Coombs.

And to all those involved in the production of 'Chiara' and 'Luna', especially: Jean Claude Billmaier, Justin Levine, Erik Braund, Miriam Robstad, Azra Red, Sam Falconi, Joe's Pub and The Public Theater.

CHIARA was first presented at Joe's Pub, The Public Theater, April 24th, 2019.

SCENE: The play takes place in the South of England, Italy and New York City. Throughout late autumn, winter, spring, and late summer.

MUSICAL NUMBERS

ACT ONE

“All Alone”

ACT TWO

“My Child Met The Child In You” (*Part Two*)

“Tell Me There’s A Plan”

“Lullaby”

ACT THREE

“Could It Be”

ACT FOUR

“I’m Not The Woman That I Was”

“I Walked This Earth”

“My Child Met The Child In You” (*Part Four*)

ACT I

SCENE ONE

CHIARA

Late Autumn, England. Onstage is a young woman. It's icy cold and the ground is hard.

[She sings:]

All alone, blood is rushing.
Icy breath, baby keep running.
Blanket figure,
Just you, and the crows.
Still in falling darkness,
Lavender for miles and miles,
Until it goes.

Even then I knew,
Golden scratches, topped with dew,
Would leave me standing, in front of you.
Praying baby, you gotta pull through.

Baby find your courage, it's there in your hands,
Watcha gonna do now, you haven't already shamed me with?
See my eyes and my lashes,
And I am telling you,
I've the water beneath my feet.

Some kind of whisper,
No-one would believe,
Soul river, soul river,
Touching me.
My soul, it cries, soul river,
Soul river,
Back to me.

That let my voice be gentle,
That let my voice be true,
I found in me a light,
So beautiful, beautiful
For you.

CHIARA, ACT I, SCENE I

That sweet, angelic sound,
The walls of history resound.
My angel with my soul,
Will color my heart bold.

I crawled and climbed
And dragged, and came,
And found, my,
Love.

ACT II

SCENE ONE

CHIARA

Winter, England. Offstage, a man's voice speaking on the telephone. Onstage, a young woman is sitting on the edge of concrete step, leaning forwards, remembering. *[A pause]* I feel like you're sitting on my chest. I won't give you a name. It feels like you tear at me. I feel small. It feels like being drunk, thrown about on the ocean. I just want to walk away from you. I just want to let you out to sea.

[She sings:]

My child, met the child in you.
That look in your eyes.
Someone sent me a dirty angel.
Everything in your eyes shone,
Left me breathless on my back,
You broke me to my core.

I'm still tryin' a understand,
Was easier to walk away before,
I wish, I could hate you.
But with you, but with you,
You broke me,
You broke me, to my core.

You shot me right to the heart,
Clean, with no hesitation,
No question, or conversation.
And this love, is no good.
And I am telling you, I am telling you,
Thank God I'm different.
Truly new.

And I'm not going back; I'm not going back.
You can beg, and plead, and more,
But I've already run through the door.
How did you think, I could look at you again?

You showed me something cruel.
And I'm not going to tell you anymore,
I just wish my heart,
Could've beat, quite differently,
From the start.
And I am telling you; I am telling you;
I am different, truly new.

*[Chiara sits back down on the concrete step.
Leans forwards and hugs her legs. She takes her time. She sings:]*

Tell me there's a plan,
Tell me there's a way,
Tell me there's a day, when,
The pain, will burn away.
I don't know how,
I'm ever gonna climb alone,
Seems too great a task for me,
I let you out to see,
Knowing you,
Might never fight your way home.

Tell me there's a plan,
Tell me there's a day,
Tell me there's a day, when,
I'll find my way home.

I don't know how,
I'm ever gonna climb alone,
Seems too great a task for me,
I let you out to see,
Knowing you,
Might never fight your way home.

Tell me there's a plan,
Tell me there's a day,
Tell me there's a day, when,
You'll fight your way home.

CHIARA, ACT II, SCENE II

SCENE TWO

CHIARA

In my mother's house in England, is a box. And inside the box is a yellow blanket.

[She sings:]

I so desperately,
Want to wrap you, in these words
And sing, you softly to sleep,
Dear sweet child
Listen to me.

How did it feel
When the world,
Showed you love?

How did it feel,
When those lights
Glistened bright?

There is so much softness
Where the pain, used to be,
Like a brand new babe,
Inside of me.

CHIARA

ACT III

SCENE ONE

CHIARA

Spring-time, Italy. Onstage, a young woman is sitting on a river's edge.
[Humming, Gino Paoli, 'Il Cielo In Una Stanza'. She sings:]

Could it be?
I'm sat here wondering;
Is it real?
Day and night; I feel it so close;
Could it be?

[She speaks:]

There are small dancers in the river. The water descends from the mountains.
I can feel the cool air.

[She sings:]

Could it be?
I try to ignore it;
But every time,
I close, my eyes,
I feel it near,
I feel it touching me;
It feels so right,
Could it be?

[She speaks:]

The mist rises, there are small yellow buds. A pathway leads upwards.

[She sings:]

Could it be,
That you,
Are somewhere waiting for me,
I don't know how to reach you.

[Chiara stands on block; hands outreached upwards]

Could it be,
I've tried to ignore it,
But something deep, inside, of me,

CHIARA, ACT III, SCENE I

Is saying don't go,
Is saying don't leave, don't go so far,
I'm coming for you,
Baby it's me.

[Chiara rushes upstage. She speaks:]

There are pink flowers, and red flowers in bloom, Corinthian columns and a
gravel path.

[She sings:]

Could it be,
It's you I'm feeling
I can't imagine,
But maybe it's real.
It's like our own, kind of magic,
Could it be,
That baby, it's real.

[Delighted, Chiara rushes downstage.]

Let in the rain.
Could it be,
It's you, I'm feeling,
I can't imagine,
But baby, it's real.

Could it be,
It's you, I'm feeling,
I can't imagine,
But baby, it's real.

CHIARA

ACT IV

SCENE ONE

CHIARA

Late Summer, Long Beach New York. I met Sol in the summer.
He was held captive by the weight of his past stories. His was a tender touch.
[Chiara relaxes her whole body.] And so, in the ocean, you wash and you
wash, and you lay and you lay, and you grow a belly full so strong.

[She sings:]

I'm not the woman that I was,
The change goes deep and true and strong,
It breaks my heart to see you scared
I've no choice, but,
To move on.

Hear the echoes of my love,
Hear the echoes of my drum,
Find me baby, find me,
Please God,
I've got to be strong.

Letting go,
Was never part of my plan,
I need, the strength, I've found.
Hear the echoes of my love,
Let it tear wide open the ground.

Swallow whole all, of your pain,
Be born new to me, again.
Swallow whole, all, of your pain,
Be born new to me again.

CHIARA, ACT IV, SCENE II

SCENE TWO

CHIARA

[She sings:]

I walked this earth,
So many days,
I walked this earth,
Just to see your face

I climbed so high,
Up to the sky,
Up to the air, and space and quiet,
I'm alive.
I saw it all,
I saw it all.

From the dirt,
From the ground,
From the tears, and stains, and pain,
Like a shroud,

I flew so high,
Up to the sky,
Up to the above,
Up to the above,
Up to the above,
To you, and you; and you.

I felt the earth,
Pull on my heart.
I felt the earth
Pull on my heart
Right from the start.
And I found you,
I found you;
Thank you, thank you, thank you.

[Chiara sits down. And rests her shoulders. She sings:]

CHIARA, ACT IV, SCENE II

My child, met the child in you,
That look in your eyes,
Someone sent me a dirty angel.
Everything in your eyes shone,
Left me breathless on my back,
You broke me,
You broke me,
To my core.

Still tryin' a understand;
Was easier to walk before.
But with you, but with you;
You broke me, you broke me,
To my core.

[Chiara rises to her feet and raises her fist.]

I will fight,
Like I know how,
Full of love, and full of truth.
I will fight, I will fight,
To honor you,
To honor you.

I will fight,
Like I know how;
Full of love, and light, and truth,
For you;
I will fight; I will fight;
For you.

Lights out.

All Alone

Written by Claudia Corrieri
Harmonization by Jonathan Hart

$\text{♩} = 60$

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 60. The music features various chords such as Bm7, F#sus4, Bm7, F#m/A, G, F#m, Bm+2, Bm, F#/A, G, Em6, Bm7, F#m/A, C#, F#, G, A, Bm, G, G, F#, Bm, Bm/A, G, Em, F#m, Bm/F#, F#m, Bm, A, D, A, D, A, A, A/G#, F#m A/E, Dm7, Bm7, F#m, C#, F#/A#, Bm, and Bm/D. There are several triplet markings (3) and a 'Spoken' section. The lyrics are: (Piano.....) All a-lone, blood is rush-ing. I-cy breath, ba-by keep run ning... Blan-ket fig-ure, just you, and the crows. Still in fall - ing dark ness, lav-en-der for miles and miles, (Spoken) until it goes. Ev-en then I knew, gol-den scratch-es, topped with dew, would leave me stand-ing, in front of you. Pray-ing ba-by, you got-ta pull through. Ba-by find your cour-age, it's there in your hands, wat-cha gon-na do now, you hav-en't al-read-y shamed me with? See my eyes and my lash-es, and I am tell-ing you, I've the wat-er be-neath my feet.

(Piano.....) All a-lone, blood is rush-ing. I-cy breath, ba-by keep

run ning... Blan-ket fig-ure, just you, and the crows.

Still in fall - ing dark ness, lav-en-der for miles and

miles, (Spoken) until it goes. Ev-en then I knew, gol-den scratch-es, topped with dew, would

leave me stand-ing, in front of you. Pray-ing ba-by, you got-ta pull through.

Ba-by find your cour-age, it's there in your hands, wat-cha gon-na do now, you

hav-en't al-read-y shamed me with? See my eyes and my lash-es, and

I am tell-ing you, I've the wat-er be-neath my feet.

30 Em6 F# B5 3 B5
 Some kind of whisp-er, no-one would be-lieve, soul

33 B5 B5 D D/C# G
 riv - er, soul riv - er, touch - ing me. My soul, it cries, soul

36 Em7 F#m Bm Bm/A G6 A D
 riv - er, soul riv - er, back to me. That

40 G6 Dmaj7 Bm7 G
 let my voice be gen-tle, that let my voice be true, I

44 Em7 F#m Bm G Em7 G/A D
 found in me a light, so beaut-i-ful, beaut - i - ful for you. That

49 G6 D7 G6 Gm6 Bm
 sweet an-gel - ic sound, the walls of hist-ory re - sound. My

53 Gm Bm Bm/A G G/A D Dmaj7
 an - gel with my soul, will co - lor my heart bold. I

57 G6 Gm6 D D/C#
 crawled and climbed and dragged, and

59 Bm Bm/A G G/A D Gm6 D
 came, and found, my, love.

My Child Met The Child In You (Part Two)

*Written by Claudia Corrieri
Harmonization by Jonathan Hart*

$\text{♩} = 60$

My child, met the child in you. That look in your eyes. Some-one sent me

5 a dir-ty an-gel. Ev-ery-thing in your eyes shone, left me breath-less on my back, you

8 brokeme to my core. I'm still try-in' a un-der-stand, was eas-ier to walk a-way be-fore, I

11 wish, I could hate you. But with you, but with you, you_

13 broke me, you_ broke me, to my core. You shot meright to_ the heart,_

15 clean, with no hes-i-tat-ion, no quest-ion, or con_ ver-sat-ion. And this

17 love, is no good. And I am tell-ing you, I am tell-ing you,_ thank God I'm

20 differ-ent, tru-ly new. And I'm not go-ing back;

24 Eb G7 Cm Fm Bb
 I'm not go - ing back. You can beg, and plead, and more, but

28 Eb Ab6 Eb Ab Ab/G
 I've al-read-y run through the door. How did you think, I could

31 Fm7 Eb/G Ab Cm Ab
 look at you a-gain? You showed me some-thing cruel. And I'm not go-ing to

35 Fm Fm Bbsus4 Bb
 tell you a-ny-more, I just wish my heart, could've beat, quite diff-er-ently, from the

38 Eb Eb Ab Eb Ab Eb G7
 start. And I am tell - ing you; I am tell - ing

42 Cm Cm/Bb Ab Fm7 Ab/Bb Eb
 you; I am diff-er-ent, tru - ly new.

Tell Me There's A Plan

*Written by Claudia Corrieri
Harmonization by Jonathan Hart*

$\text{♩} = 50$ $B\flat$ $E\flat/B\flat$ $B\flat$ $B\flat(\text{sus}2)$ $B\flat$ $D7/F\sharp$ Gm F/A

Tell me there's a plan, tell me there's a way, _____
espressively

3 $B\flat$ $E\flat$ Cm Dm Gm G

tell me there's a day, when, the pain, will burn a-way.

5 $B\flat$ $Cm/E\flat$ Cm Gm

I don't know how, I'm e-ver gon-na climb a-lone, _____

7 $B\flat$ $E\flat$ $B\flat$ $E\flat/B\flat$ $B\flat$

seems too great a task for me, I let you out to see, knowing

9 $B\flat/F$ $E\flat/F$ F $E\flat$ $B\flat$

you, might ne-ver fight, your way home.

11 $B\flat$ $E\flat/B\flat$ $B\flat$ $B\flat(\text{sus}2)$ $B\flat$ $D7/F\sharp$ Gm F/A

Tell me there's a plan, tell me there's a day, _____

13 $B\flat$ Cm Cm Dm G

tell me there's a day when, I'll find my way home.

Lullaby

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩=50
Unison (Piano plays melody)

I so des - per - ate - ly, want to wrap you, in these
words. And sing, you soft ly to sleep, dear sweet_ child,
list-en_ to_ me. How did it feel, when the world, showed you love?
How did it feel, when those lights glistened_ bright?_ There is,
so much soft-ness, where the pain, used to be, like a brand new babe, in_ side of me.

Chords: C, Am, Dm, G, F, F/G, Em, Dm7, Gsus4, G, F, G, F/G, C

Could It Be

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 74

The musical score is written in a single system with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked as quarter note = 74. The score consists of eight staves of music, each with a line number on the left. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The music features a mix of eighth and quarter notes, with some rests and slurs. The lyrics are: "Could it be? I'm sat here won - der-ing; is it real? Day and night; I feel it so close; could it be? Could it be? I try to ig - nore it; but ev - ery - time, I close, my eyes, I feel it near, I feel it tou - ching me; it feels so right, could it be? Could it be, that you, are some - where wai - ting for me, I don't know how to reach you. Could it be, I've tried to ig - nore it, but some - thing deep, in - side, of me, is say - ing don't go, is say - ing".

Could it be? I'm sat here won - der-ing; is it real? Day and
4 night; I feel it so close; could it be?
8 Could it be? I try to ig - nore it; but ev - ery - time, I close, my
12 eyes, I feel it near, I feel it tou - ching me; it feels
15 so right, could it be? Could it
21 be, that you, are some - where wai - ting for me, I don't know how to reach
24 you. Could it be, I've tried to ig - nore it, but some - thing
27 deep, in - side, of me, is say - ing don't go, is say - ing

30 Ab Db Eb(sus4) Eb Ab

don't leave, don't go so far; I'm coming for you, ba-by it's me.

33 Bbm Ab Db/Ab Dm/A G G(sus4) C

Could it be, it's you I'm

37 G Am F C

fee-ling, I can't i-ma-gine, but may-be it's real. It's like our

40 C F G

own, kind of ma-gic, could it be, that ba-by, it's

43 C F G Am F

real. Let in the rain. Could it be, it's you, I'm fee-ling, I can't i-

46 C G C F G

mag-ine, but ba-by, it's real. Could it be, it's you, I'm

49 Am F C G F/C C

fee-ling; I can't i-mag-ine, but ba-by, it's real.

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I'm Not The Woman That I Was

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 70

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as quarter note = 70. The score consists of eight systems of music, each with a line of lyrics below it. Chord symbols are placed above the notes. The lyrics are: "I'm not the wo-man that I was, the change goes deep and true and strong. It breaks my heart to see you sca-red; we've no choice, but, to move on. Hear the ech-oes of my love, hear the ech-oes of my drum, find me ba-by, find me, please God, I've got to be strong. Let-ting go, was ne-ver part of my plan. I need, the strength, I've found. Oh. Hear the ech-oes of my love, let it tear wide o-pen the ground. Swal-low whole all, of your pain. Be born, new to me, a - gain. Swallow whole, all, of your pain; be born, new to me, a - gain."

1 B E B E F#(sus4) F#

5 G#m F#/A# B E B/F# F# B

9 B E B F#(sus4) F#

13 E/G# F#/A# B E B/F# F# B

17 B E/B B

19 B E F#(sus4) F#

21 G#m F#/A# B E B/F# F# B

25 E F# G#m E B/F# F# B

29 E F# G#m E B/F# F# B(sus4) B

I Walked This Earth

Written by Claudia Corrieri
Harmonization by Jonathan Hart

$\text{♩} = 60$

The musical score is written in a single system with a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked as quarter note = 60. The score consists of eight staves of music, each with a line number on the left. The lyrics are written below the notes, with some words underlined. Chord symbols are placed above the notes. The lyrics are: "I walked this earth, so many days, I walked this earth, just to see your face. I climbed so high, up to the sky, up to the air, and space and quiet, I'm a - live. I saw it all, I saw it all. From the dirt, from the ground, from the tears, and stains, and pain, like a shroud, I flew so high, up to the sky, up to the above, up to the above, up to the above, to you, and you; and you. I felt the earth, pull on my heart. I felt the earth, pull on my heart right from the start. And I found you, I found you; thank you, thank you, thank you."

4 I walked this earth, so many days, I walked this earth, just to see your
face. I climbed so high, up to the sky, up to the
air, and space and quiet, I'm a - live. I saw it all, I saw it
all. From the dirt, from the ground, from the tears, and stains, and pain, like a
shroud, I flew so high, up to the sky, up to the a - bove, up to the a
bove, up to the a - bove, to you, and
you; and you. I felt the earth, pull on my
heart. I felt the earth, pull on my heart right from the start. And I found
you, I found you; thank you, thank you, thank you.

My Child Met The Child In You

(Part Four)

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 64

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music, each with a line number (1, 4, 6, 8, 10, 13, 16, 19) at the beginning. The lyrics are written below the notes. Chord symbols are placed above the notes. Triplet markings (a '3' in a circle) are used to indicate groups of three notes. The lyrics are: "My child, met the child in you, that look in your eyes, someone sent me a dirty angel. Every thing in your eyes shone, left me breathless on my back, you broke me, you broke me, to my core. Still tryin' a un der - stand; was eas-ier to walk be-fore. But with you, but with you; you broke me, you broke me, to my core. I will fight, like I know how, full of love, and full of truth. I will fight, I will".

My_ child, met the child in you, that look in your eyes, someone
sent me a dirty_ an_ gel. Ev - ery thing in your eyes shone, left me
breathless_ on_ my back, you_ broke_ me, you_
broke_ me, to my core. Still tryin' a un der -
stand; was eas-ier to walk be-fore. But with you, but with
you; you_ broke me, you_ broke_ me, to my core.
I will fight, like I know how, full of
love, and full of truth. I will fight, I will

22 $B\flat$ $E\flat$ $B\flat/F$ F $B\flat$ $B\flat(sus4)$
 fight, _____ to honor_ you, _____ to honor you. I will

25 $B\flat$ $E\flat$ $B\flat$ $B\flat/F$ $E\flat$ $B\flat$
 fight, ___ like I know how; full of ___ love, and *light*, and truth, _____ for_

29 $E\flat$ $E\flat/D$ Cm^7 F $B\flat$ $E\flat$ $B\flat$
 you; I will fight; I will fight; _____ for_ you. _____

The image shows a musical score for a vocal line. It consists of three systems of music, each with a treble clef and a key signature of two flats (B-flat major or D-flat minor).
 - The first system (measures 22-24) has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "fight, _____ to honor_ you, _____ to honor you. I will".
 - The second system (measures 25-28) starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "fight, ___ like I know how; full of ___ love, and *light*, and truth, _____ for_".
 - The third system (measures 29-32) starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "you; I will fight; I will fight; _____ for_ you. _____".
 Chord symbols are placed above the notes: $B\flat$, $E\flat$, $B\flat/F$, F, $B\flat$, $B\flat(sus4)$ for the first system; $B\flat$, $E\flat$, $B\flat$, $B\flat/F$, $E\flat$, $B\flat$ for the second; and $E\flat$, $E\flat/D$, Cm^7 , F, $B\flat$, $E\flat$, $B\flat$ for the third.





Luna

Created and written (lyrics, melody) by **Claudia Corrieri**

Harmonization by **Jonathan Hart Makwaia**

Transcribed by **Adam Coombs**

LUNA was first presented as a Staged Reading at Playwrights Horizons Rehearsal Studios, July 16th, 2019.

MUSICAL NUMBERS

ACT ONE

“Pain In My Belly”

“How Could You ”

“There Is No More You”

ACT TWO

“I See Right”

“Every Time I See Your Eyes”

ACT THREE

“Free to Be”

“Luna”

ACT I

SCENE ONE

LUNA

[Sitting on the floor:]

Pain in my belly,
Pain in my belly,
Pain in my belly,
That you put there.

Pain in my chest,
Pain in my chest,
Pain in my chest,
That you put there.

Pain in my heart,
Pain in my heart,
Pain in my heart,
That you put there.

Pain in my belly,
Pain in my belly,
Pain in my belly,
That you put there.

Pain in my chest,
Pain in my chest,
Pain in my chest,
That you put there.

Pain in my heart,
Pain in my heart,
Pain in my heart,
That you put there.

Pain in my heart,
Pain in my heart,
Pain in my heart,
That you put there.

LUNA, ACT I, SCENE II

SCENE TWO

LUNA

[She dances:]

How could you cause this pain again?
How could you rage against the rain?
There's a power running through my soul,
Not a little girl anymore.

How could you do this to me, again?
You didn't do this to me, again.
Turn the rage into fire,
Burn the whole world bright,
I will find my clear blue light.

(repeat)

LUNA, ACT I, SCENE II

There is no more you, in me,
I'll do whatever it takes to be free.
Here I stand with two feet,
And woman's thighs,
This prime meat.

How dare you think,
You can scratch at my heart?
How dare you think,
You can shake me from the start?

I see right through you.
The way you are,
There is no more you in me.

I see right,
I see right through you,
I see right,
I see right through you,
I see right through you.

(improv)

How dare you think,
You can scratch at my heart?
How dare you think,
You can shake me from the start?

I see right through you.
The way you are,
There is no more you in me.

LUNA

ACT II

SCENE ONE

LUNA

[She dances:]

I see right,
I see right through you.
I see right,
I see right through you.
I see right through you.

I see right,
I see right through you.
I see right,
I see right through you.
I see right through you.

(repeat)

LUNA, ACT II, SCENE II

SCENE TWO

LUNA

[She dances:]

Every time I see your eyes,
I wanna smile.

Every time I see your eyes,
I see my time.

Every time I see your eyes,
I wanna smile.

Every time I see your eyes,
I see my child.

(repeat)

LUNA

ACT III

SCENE ONE

LUNA

[Sitting on the floor:]

Free to be,
All of me
Free to be.

Free to run,
With the sun.
Free to fly,
So damn high.

Free to be, (ooh)
Free to be,
All of thee.
All of thee.

(improv)

Free to be,
All of me
Free to be.

Free to run,
With the sun.
Free to fly,
So damn high.

Free to be, (ooh)
Free to be,
All of thee.
All of thee.

LUNA, ACT III, SCENE II

SCENE TWO

LUNA

Free to be,
All of me.
Free to be.

Free to run,
With the sun.

Free to fly,
So damn high.

Free to be, (ooh)
Free to be,

All of me.
All of me.

Lights out.

Pain In My Belly

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 60

The musical score is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 60. The score consists of 18 measures, with lyrics written below the notes. The lyrics are: "Pain in my bel - ly, oh pain in my bel - ly, oh pain in my bel - ly, that you put there. Oh. put there. Oh. Pain in my heart, oh pain in my heart, oh pain in my heart, that you put there. Oh. put there. Oh. Pain in my chest, oh pain in my chest, oh pain in my chest, that you put there. Oh. put there. Oh. Pain in my heart, oh pain in my heart, oh pain in my heart, that you put there." The score includes various musical notations such as rests, beams, and slurs. Chord symbols are placed above the notes: Gm, Eb, F6, Gm, Eb, F6, Gm, Eb, F6, Gm, G7, Cm, Ab, Bb6, Cm, Fm9, Bb6, Cm, Ab, Bb6, Cm, Bb6, Cm, C7, Fm, Db, Eb6, Fm, Bbm9, Eb6, Fm, Db, Eb6, Fm, Eb6, Fm, G7, Cm, Ab, Bb6, Cm, Fm9, Bb6, Cm, Ab, Bb6, Cm.

Pain in my bel - ly, oh pain in my bel - ly, oh

3 pain in my bel - ly, that you put there. Oh. put there. Oh.

6 Pain in my heart, oh pain in my heart, oh

8 pain in my heart, that you put there. Oh. put there. Oh.

11 Pain in my chest, oh pain in my chest, oh

13 pain in my chest, that you put there. Oh. put there. Oh.

16 Pain in my heart, oh pain in my heart, oh

18 pain in my heart, that you put there.

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How Could You

Written by Claudia Corrieri
Harmonization by Jonathan Hart

$\text{♩} = 40$

How could you cause this pain a - gain? How could you
rage a - gainst the rain? There's a
pow - er run - ning through my soul, not a
lit - tle girl a - ny more. How could you
do this to me a - gain? You did - n't
do this to me a - gain. Turn the
rage in - to fire, burn the whole world bright, I will
find my clear blue light.

Chord symbols: D, A/D, G/D, A, F#m7, Em7, G/A, D, A/D, G, A, F#m7, Bm, E7, A(sus4), A.

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There Is No More You

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 70

B E/B B C#m/B

There is no more you, in me, I'll do what-

4 B E B E B/D#

ever it takes to be free. Here I stand with two feet, and

7 E F# G#m E B C#m

woman's thighs, this prime meat. How dare you think, you can

10 B/D# E B C#m

scratch at my heart? How dare you think, you can

12 B/D# E F# G#m F# E

shake me from the start? I see right through you. The

14 C#m F# B E/B F# B

way you are, there is no more you in me.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as quarter note = 70. The score consists of six lines of music, each with a measure number (1, 4, 7, 10, 12, 14) at the beginning. Chord symbols are placed above the notes. The lyrics are written below the notes. The music features various rhythmic patterns, including eighth notes, quarter notes, and rests. There are also some time signature changes, such as 3/4 and 6/4.

I See Right

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 90

B F# B E F#

I see right,_____ I see right through_ you._____

Detailed description: This block contains the first line of musical notation for 'I See Right'. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked as quarter note = 90. The melody consists of quarter notes: B4, B4, G#4, B4, E5, F#5. The lyrics 'I see right,_____ I see right through_ you._____' are written below the notes.

3

B E B E F#

I see right,_____ I see right through_ you._____

Detailed description: This block contains the second line of musical notation. It begins with a measure rest of 3 measures, followed by a treble clef, the same key signature, and a 2/4 time signature. The melody consists of quarter notes: B4, E4, B4, E4, F#4. The lyrics 'I see right,_____ I see right through_ you._____' are written below the notes.

5

B E F# B

I see right through you.

Detailed description: This block contains the third line of musical notation. It starts with a measure rest of 5 measures, followed by a treble clef, the same key signature, and a 2/4 time signature. The melody consists of quarter notes: B4, E4, F#4, B4. The lyrics 'I see right through you.' are written below the notes.

Every Time I See Your Eyes

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 80

G C G C

E___ very time I see__ your eyes, I wan_ na smile._____

Detailed description: This block contains the first line of musical notation for 'Every Time I See Your Eyes'. It starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked as quarter note = 80. The melody consists of eighth notes: G4, A4, B4, G4, C5, B4, A4, G4, F#4, E4. The lyrics 'E___ very time I see__ your eyes, I wan_ na smile._____' are written below the notes.

5

G C D G C

E___ very time I see__ your eyes, I see__ my time._____
(2nd time) child._____

Detailed description: This block contains the second line of musical notation. It starts with a measure rest of 5 measures, followed by a treble clef, the same key signature, and a 6/8 time signature. The melody consists of eighth notes: G4, A4, B4, G4, C5, B4, A4, G4, F#4, E4. The lyrics 'E___ very time I see__ your eyes, I see__ my time._____
(2nd time) child._____ are written below the notes.

Free To Be

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 70

C F/A C G F/A

Free to be, all of me, me, me,

3

C F C G

free to be. Free to run, with the sun.

6

F/A G/B C G(sus4) G

Free to fly, so damn hi - gh.

8

Am G C G

Free to be oh. Free to be,

10

F G/B C F/A G/B C

all of me, all of me, all of me, all of me,

Luna

Written by Claudia Corrieri
Harmonization by Jonathan Hart

♩ = 60

Free to be, all of me. Free to be, Oh.

5

Free to run, with the sun. Free to fly, so damn

9

high, high, high. Free to be, Free to be, all of

13

me, all of me. Free to be.

**Back cover –
Please replace with artwork**